

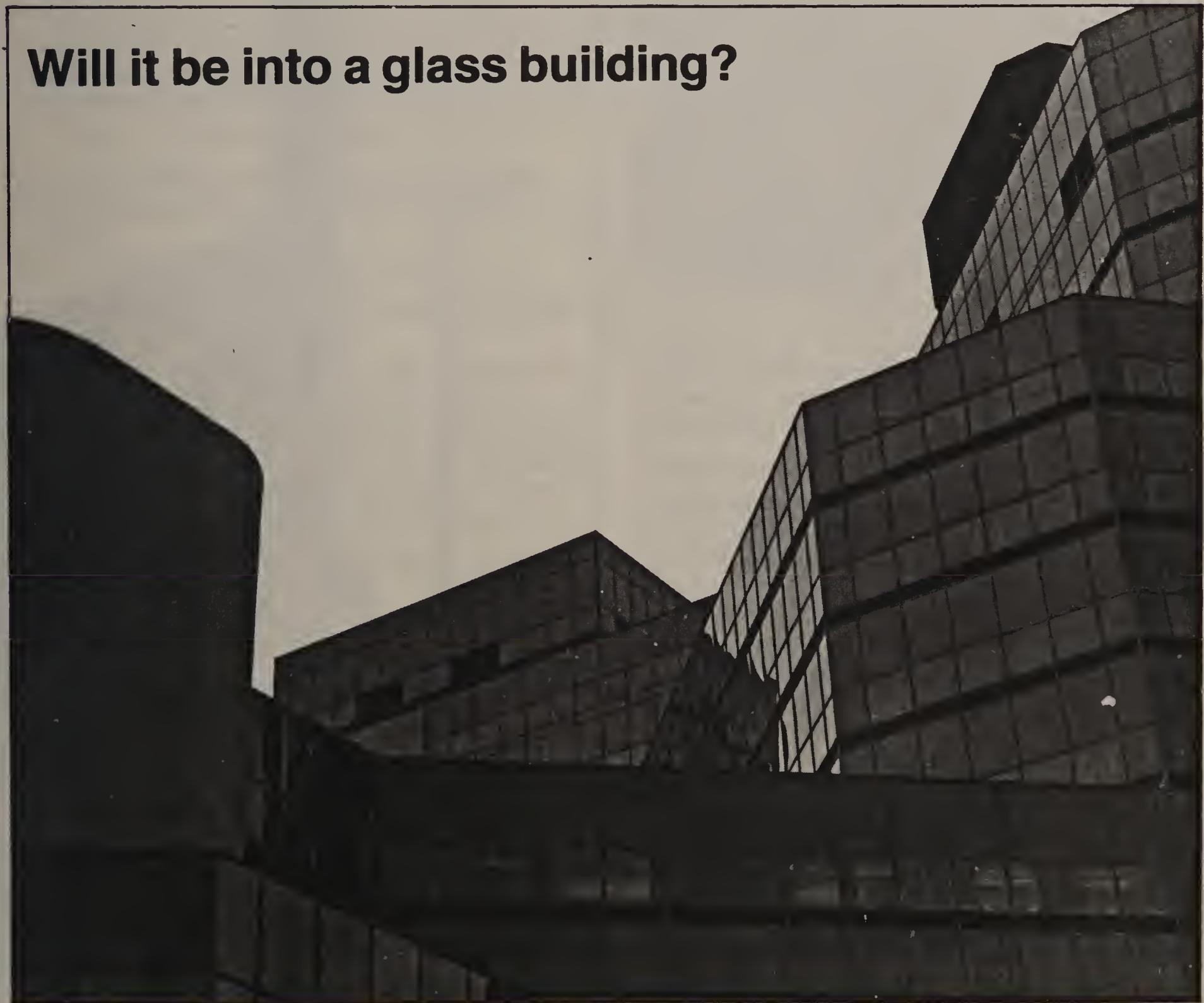
MASSARTS • MAGAZINE

COMPLIMENTARY

FEBRUARY 30, 1983

Mass Arts Next Move

Will it be into a glass building?



We Need You

We invite you to participate in the formation of the Mass Arts Magazine with your short stories, poems, reviews, interviews, PICTURES, and writings of editorial content. We will receive work personally Thursday mornings in Ov119 or in our mailboxes in the Longwood Building.

It is our aspiration to create a periodical of stimulating and informative content of and for Mass Art. We would like to publish monthly beginning in February '83.

The quality of Mass Arts Magazine depends on two unknowns. One, the number of serious submissions of student and faculty work; two, the availability of dollars with which to defray the cost of actual publication hence our 25¢ cover price. Don't be shy! This is your chance for an audience in a school that is too often criticized for lack of departmental cross-communication. The talent is out here we know, and it is our aim to get some of it recognized here.

Gary Gibson, Editor in Chief '83

David Curran, Arts Editor '83

Stephen Popp, Production Editor '84

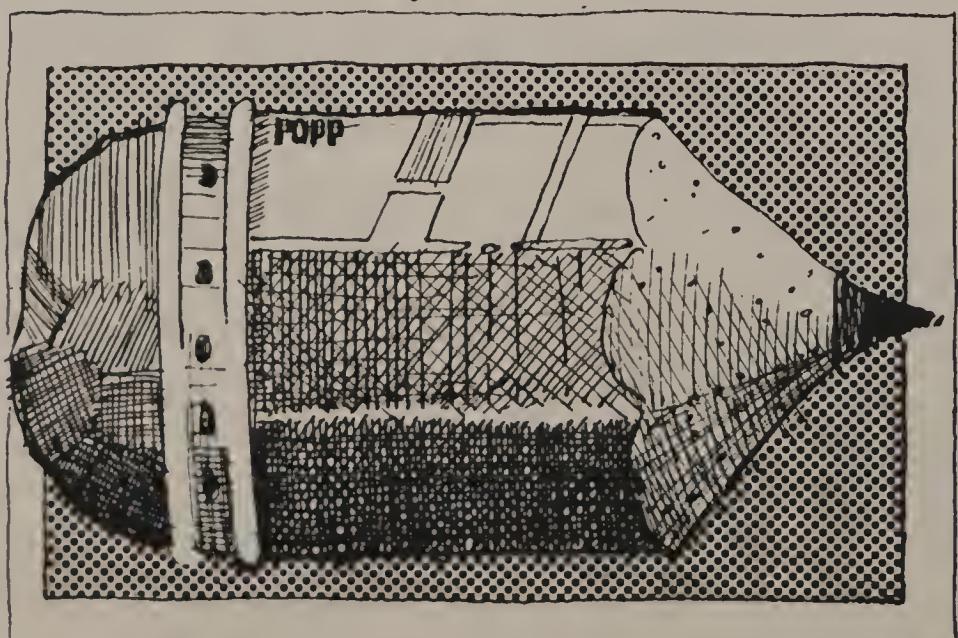
Arthur Edwards, Advertising Editor

Paul Mullier, Publisher

Terry Vergakes, Executive Secretary

Contributing Artist & Writers:

Paul Celli Nancy Eaton



An Interview with Bill Hannon

Q: Will Mass Art be moving into the Old Boston State Building?

Bill: Yes.

Q: When?

Bill: We hope the Design Department and the Library will move in August. This is depending upon an architectural plan that is being done now. There are some fire safety issues the architects have to solve, and if they solve them and get an approval signed from the Department of Public Safety, the Design Department and Library will be moving August.

Q: Are all classes presently held in the Overland Building going to move to the old Boston State Campus?

Bill: No. There is a chance, but right now, no.

Q: Will the lease for the Overland Building be renewed before it expires in September?

A: It's October. We don't know what will happen at that time. We are hoping we'll be able to keep Overland for a while. The Painting Department may move now to the North Building, but the Printmaking Department and Core Program will have to stay at Overland till a permanent place can be found.

Q: What floors of the Tower Building will be used by Mass Art?

Bill: 9, 10, 11, 12, 13. 9 and 10 will be used by the Design Department, all students and faculty. The 11th is an administrative floor with meeting rooms. 12 and 13 is where the library will go. The Visual Technology Center is also on the 11th floor.

Q: Are the academic classes going to be held in the Tower Building?

Bill: No, they will be in the North and Collins Building. The plan is to try to move the critical studies to the North and Collins Building, this spring before this semester is over.



Q: What are the long term plans for Mass Arts move?

Bill: The buildings right now that have been designated to Mass Art are the North, Collins, and the Tower and Gymnasium.

Bill: Roxbury Community College is getting a new campus and they will move out of there when they get it. That is probably 3 years away. U. Mass is in the Tower Building from the basement up to the 8th floor. They will probably be there for another year.

It will probably be 3 to 5 years before the whole college goes. Closer to 5 years.





Inside Walter Compton

Associate Professor Walter Compton recently had a showing of his paintings/1982 at the U. Mass Boston Harbor Gallery. The work reflects a number of sources, Van Eyck's Arnolfini Marriage portrait, Michaelangelo's Pieta, Hindu meditation and Hatha yoga. His techniques relate to both colorfield and stain painting as well as to the plein-air philosophy of Monet. This commitment to working out-of-doors is realized upon the roof of his studio, a converted factory near South Station.

These gestural animistic, polymer resin paintings mirror the quality of the days they come from. Sun, wind, rain and snow all affect his paintings. It's this relationship between the human touch and these elements to which the artist views himself as witness and participant, his signatures upon the canvas verify these events.

Walter Compton was born in Elkhart, Indiana, educated at Northeastern University, and received his Ph.D. from Harvard, and has taught at Mass Art for the past 10 years.

Nancy Eaton

Compton's painting titled "Bindu" can be understood from his own words:

"Bindu" in sanskrit means "drop" or "seed." It is the seminal centering of any Hindu yantra, or visual meditation. With "Bindu" initially imagined in the moving center of my eye, I began with three canvases, painting them in gestural cupping form. These three I then divided into six paired panels expanding outward from an empty center. In it, on a final seventh canvas, I materialized "bindu" with concentric light/dark tones radiating from the actual touch of my "signature." I then added the script of my name spelled forward and in mirror reversal.

In this assertive manner of signing, I intended special association with Van Eyck's Arnolfini Marriage and Michelangelo's Rome Pieta. In these several works, we individually give witness. Art for me is no more, and no less.

Inquiring Reporter

He questions junior & senior painting majors on their move to the North Building of Old Boston State.

“I love it. I wish I was a freshman again.”

—Helena Korpan

“It is what the painters have been waiting for a long time—windows that you can open.”

—Lisa DeLucia

“Rob Moore was very instrumental in our moving . . . he deserves a lot of credit . . .”

—Anonymous

“It’s lovely . . . but no place to wash our brushes.”

—Bobby Laudani

“Physically it’s a beautiful space . . . if security could be beefed up and communications with the other building made easier it would be great!”

—Eva Ehrenspeck

“I wish our janitorial staff was a little more on the ball.”

—Anonymous

“Its closeness and convenience to the local museums is one of its greatest assets . . .”

—Peter Murphy

As the outcome of a faculty meeting held at the North Building in the first week in February Rob Moore said, “It was felt by the painting department that we needed to move now. By second semester space was tight in Overland and some students would have to paint at home. So we as faculty and students got the affirmation of Jerry Hausman and President Nolan to move.”

Naives and Visionaries, Slide Lecture, April 4

Lecture by Sal Scalora, Folk Art Researcher, 7pm, Space 46, 364 Brookline Avenue. Free admission.

Small Business Management, April 9

Provides practical and professional guidance to artists and craftsmen.

Instructor: Morton Godine, former Dean of Administration, Massachusetts College of Art. Fee \$50.

Holyland USA, Saturday Excursion, April 16

Travel by bus or van with Folk Art Researcher Sal Scalora to visit a visionary’s created environment in Waterbury, Connecticut. Fee \$20.

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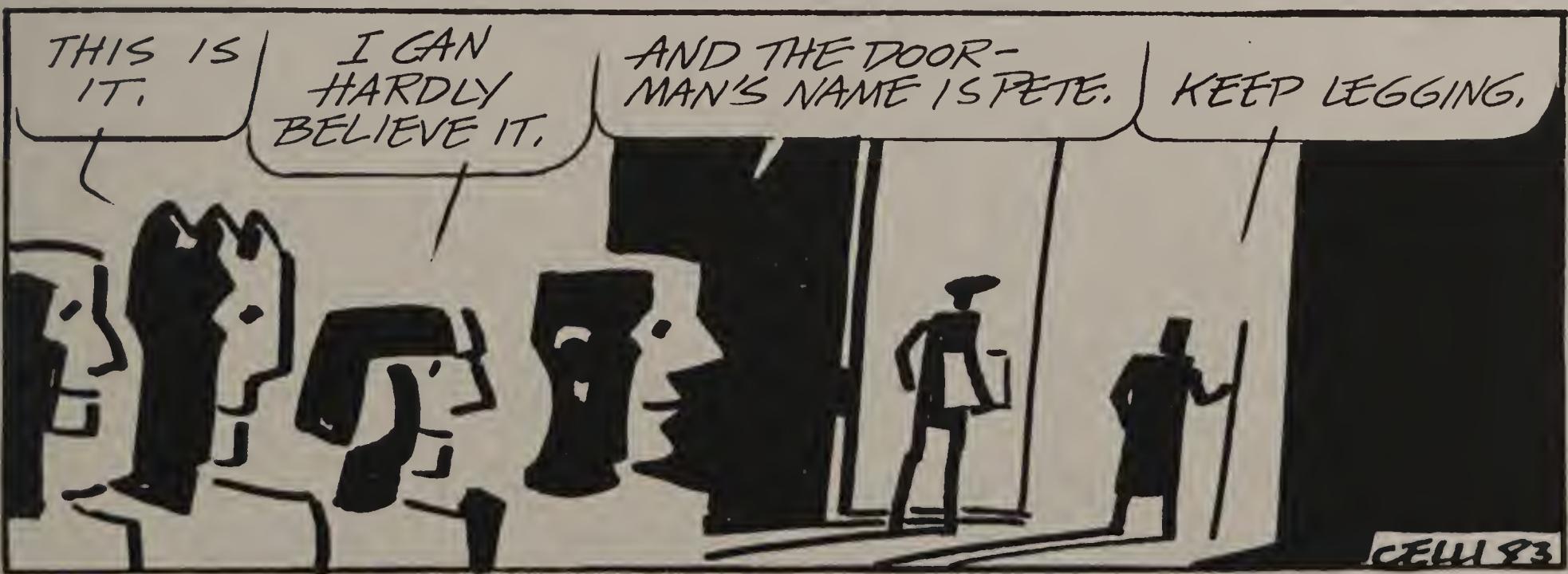
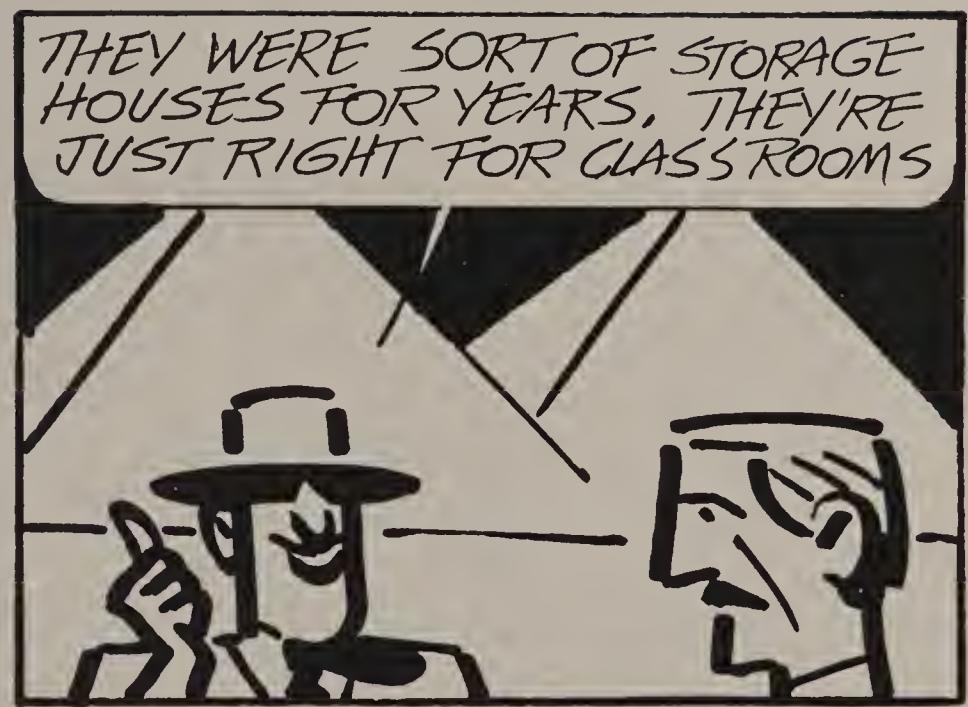
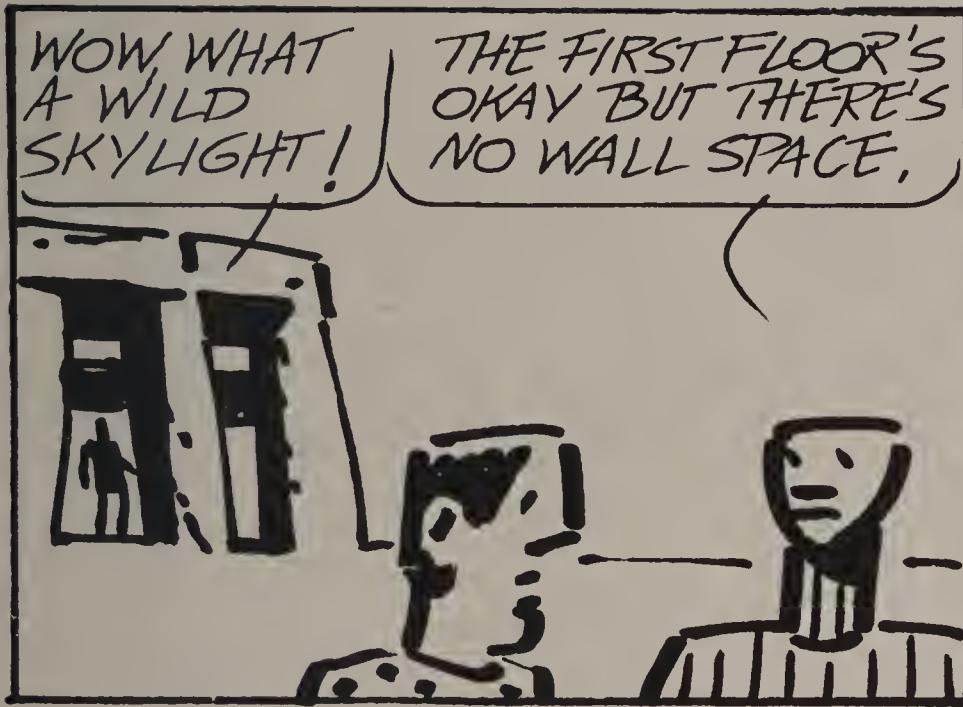
Mass Art's new Visual Technology Center is now conducting a unique program of courses in the Computer-Aided Graphics. The program's six week courses are for full time graduates, undergraduates, faculty members, in-service artists, and designers. The program being directed by Mr. Richard Schneider, is made possible by the loan of equipment from Camex, Inc. of Boston, and a matching grant from the Bay State Skills Corporation.

These hands on training courses will utilize the Camex Model 1351 Easy Pager, a state-of-the-arts electronic system which proficiently enables the designer to visualize, modify, and rearrange the 100 graphic and text elements of a composition and later allows camera ready work to be produced by a digital typesetter and processor.

These economical V.T.C. courses are excellent for experiencing the dynamics of using modern tools of the trade which will prepare students for the ever rapidly changing publishing, printing and design related businesses of Massachusetts.

For more information call 731-2340 ext. 56.





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